



Tribute night for Dora Mavor Moore

An invited audience of 500 at St. Lawrence Centre Town Hall last night paid tribute to the great lady of Toronto theatre, Dora Mavor Moore, shown here with Bruno Gerussi, Frances Hyland and Pierre Berton. There were words of praise for her many years of devotion to the advancement of Canadian theatre and sketches and songs from "Spring Thaws" of former years. Berton, acting as master of ceremonies, presented Mrs. Moore with a painting from the Stratford Shakespearean Festival and a cheque for \$2,000 to start a theatre fund in her name. Festival founder Tom Patterson presented her with a prop throne from one of the Stratford productions. In addition, York University is establishing a Dora Mavor Moore award for the most promising performer in the first year of a theatre course.

DORA MAVOR MOORE: CANADA'S FIRST LADY OF THE THEATRE

BY MORRIS WOLFE

TWENTY-FIVE
YEARS AGO
THIS FALL,
A BURNING
RAGE FOR
IDENTITY

On October 5, 1946, according to the Toronto papers, Buckingham Palace dismissed as "pure nonsense" rumours of romance between Princess Elizabeth and Prince Philip; chances of their marrying said a Palace spokesman were "about one in 2,000,000." Joe Krol threw a touchdown pass to Royal Copeland in the last minute of play and the Toronto Argonauts defeated the Ottawa Roughriders 13-12. Prime Minister Mackenzie King appointed a new External Affairs Secretary — Louis St. Laurent. And an American production of *Life With Father* was playing at the Royal Alex.

The only other professional theatre in Toronto (and in English-speaking Canada) at the time was on CBC radio. The National Ballet, Canadian Opera Company, Canadian Players and Stratford Festival didn't exist. But there was on October 5, 1946 the first indication of what was to become an indigenous professional theatre — the three Toronto newspapers carried advertisements for something called the

New Play Society (NPS) which, under the direction of Dora Mavor Moore, was to present Synge's *The Playboy of the Western World* the following Friday and Saturday in the theatre of the Royal Ontario Museum.

Mrs. Moore's objective in 1946 was "to establish a living theatre in Canada on a professional basis, to furnish a training ground for Toronto actors and to provide work for those with professional training." She organized the NPS, convinced that the necessary talent and audience existed. She rented the Museum Theatre, a box-like room which had no lighting system, wings or curtain. She put up the necessary money herself out of \$2,000 in war bonds that her three sons had sent home from overseas. With that money she paid rent, installed a simple lighting system, covered the cement floor with canvas, and bought a curtain.

The NPS put on its first series of six plays in the fall of 1946, opening with *The Playboy of the Western World* and closing with the *Coventry Nativity Play*. Some of the actors



Dora Mavor Moore still has Don Harron's jacket from this production of *The Playboy of the Western World*, New Play Society's first production.

in that and subsequent NPS productions were: Donald Harron, John Drainie, Budd Knapp, Frank Peddie, Eric House, Ruth Springfield, Ted Follows, Peter Mews, Tommy Tweed, William Needles, Robert Christie, Frank Willis, George Luscombe, Donald Davis, Lorne Greene, Anna Cameron, Jane Mallett, George McCowan, Norman Jewison, Leo Ciciri, Paul Kligman, Lloyd Bochner, Robert Goulet and Lou Jacobi. Some of the directors were: Mrs. Moore, her son Major Moore, Esse Ljungh, Fletcher Markle, and Andrew Allan.

The success of that first series surprised even Dora Moore. By the end of the series, Toronto's three newspapers, which had virtually ignored the NPS's opening (apart from accepting its ads), were enthusiastic. Colin Sabiston wrote in the *Globe and Mail* of December 21, 1946, "Never in the history of Toronto's theatre has there been an evening of more concentrated beauty than that revealed last night by the New Play Society in its presentation of the *Coventry Play*. . . . I will only say that if you love beauty for its own sake, you will see this play." Rose Macdonald wrote in the *Telegram* about the same production: ". . . Dr. Healey Willan's Choir of the Church of St. Mary Magdalene sang with beautiful effect from what would be the 'wings' if the little theatre had wings."

Those first six plays were immediately followed by a winter series of six more. Included in each series was one foreign language play in the language in which it had been written. The third play in the first series was *Lady Precious Stream*, a Chinese play done in Chinese with Chinese music. In May 1947, "Les Compagnons" of Montreal performed Molière's *Les Précieuses Ridicules* and *Le Médecin Malgré Lui*; the troupe included Jean Gascon and Jean Louis Roux. It was the first time any French company had played Toronto.

From the beginning there was never any doubt that Dora Major Moore was in charge of the NPS. Lister Sinclair describes her as a "gentle, genial steamroller." She approached her work with a kind of missionary zeal. Many of the printed programmes contain pleas for support and little sermons: "One of our most cherished aims is to bring you . . . the best plays . . . performed by the best available Canadian talent. We believe that it compares with the best talent anywhere. To do this we must balance that ogre, the budget; to do that, we must have the support of everyone who wants Toronto's theatre to be something else than an occasional showcase for American and British imports. But let us be frank. We need more than the support of the faithful few who already believe. The gospel needs spreading. We must somehow bring to the theatre all those people who have not yet realized that theatre can be Canadian and be exciting at the same time." "Eventually," says another programme, "it is hoped that more and more Canadian plays will become available as an outlet for them is provided; and we shall then have Canadians speaking to Canadians, in accents Canadian."

The 1947 winter series included the first North American performance of Ronald Duncan's *This Way to the Tomb*, with music by Benjamin Britten, and the first in a series of Canadian plays - Lister Sinclair's *The Man in the Blue Moon*, which he directed himself. The NPS later produced a number of Canadian plays, including John Coulter's *Riel*, Andrew Allan's *Norrou Passage*, Harry J. Boyle's *The Inheritance*, Mazo de la Roche's *The Mistress of Jalta*, Major Moore's *Who's Who* and Morley Callaghan's *Going Home* and *To Tell the Truth*. (The NPS production of *To Tell the Truth* later played at the Royal Alex for two months.) For a time the NPS co-sponsored a playwriting contest with a publishing house. And in the spring of 1949, when a writer failed to meet his deadline with an adaptation of Hugh MacLennan's *Tau Solitudes*, it was decided that only a variety show could be put together in time to fill in. The variety show was the first *Spring Thaw*.

"The result of these activities," wrote Nathan Cohen in

1959, "was the creation for the NPS of a growing and intensely loyal audience. Shows started to run a week instead of a few nights, a fortnight instead of a week. The calibre of production improved, erratically. Word of mouth spread the message that here was something special, a company with a mission and the will to carry it out. . . . Each show had a contagious excitement. Very often the NPS overreached itself ludicrously: the staging of *Riel* was scandalous; *King Lear* was presented with just five days of serious rehearsal. . . . But it really did not matter. There was passion in the NPS, an artistic focus, and an elated rage for identity."

In 1952 it was Dora Major Moore who wrote Tyrone Guthrie to raise the possibility of his being associated with the proposed Stratford Shakespearean Festival. (She'd met him more than twenty years before when he'd directed a radio play in Canada.) Guthrie's reply is one of Mrs. Moore's most prized possessions. It reads in part: "Yes, I am very interested in your 'unofficial' proposal. But naturally, before I can commit myself I'd want to know a bit more. . . . I am immensely interested to produce Shakespeare on the stage which might reproduce the actor-audience relation for which he wrote. . . . I assume . . . the stage and auditorium are still to be made and if I could influence their design, I would be very happy to do so. Do at an early opportunity suggest to those responsible that it would be wise to avoid the usual course of entrusting the inevitably functional design of a theatre . . . to the local borough surveyor, or a landscape gardener, or worst of all to a committee." Not only was Mrs. Moore primarily responsible for Guthrie's coming but it was she who arranged for an anonymous donor to meet most of the \$18,000 cost of the tent in which the Festival was first housed. Costumes for Stratford's first season were made in NPS quarters. Two-thirds of the actors in that first year had been associated with the NPS.

By the fall of 1953 Canadian theatre had already come a long way. An NPS programme note recalled that, where radio was "formerly the only profitable outlet for our native talent, the advent of TV has meant that many gifted Canadians are at last encouraged to devote themselves to dramatic careers. All around us we have seen the regeneration of summer stock, that admirable training ground which has provided so many North American actors with their first opportunities. We have seen new repertory companies springing up in our own and other cities and we have noted with satisfaction the increasing numbers of competent experienced young people who are now able to provide these various companies with an adequate reservoir of talent from which to draw. Finally, we have witnessed this past summer a Canadian Shakespearean Festival which drew the eyes of the world upon Canada and praise from every quarter. We cannot help but feel that for Canadian theatre the pioneer days are gone."

Regular NPS productions (other than *Spring Thaw*) did badly at the box office in 1953-1954, and were discontinued except for a year at the Avenue Theatre in 1956-1957; the NPS school, supported in part by proceeds from *Spring Thaw*, became its major focus. The NPS had been the first Canadian acting company to have a school connected with it. At its peak, approximately two hundred students a year studied acting under the supervision of Dora Major Moore. When television came to Canada, NPS facilities were used by the CBC for giving classes and many of those who took the classes were NPS alumni. But the school was plagued with financial difficulties throughout its life, and finally had to close three years ago. Nonetheless, until last year Mrs. Moore taught some private students in her home. During an earlier period of financial difficulty in 1960, the NPS was forced to give up the large quarters it had occupied for a number of years. Rent was high and student fees couldn't cover the costs. Although the NPS had obtained some money by



From SN's archives of the 1950s: Dora Moore and son Major

subletting rehearsal space to the Canadian Players and the Canadian Opera Company, it wasn't enough. For a while it looked as if the NPS would die.

Tyrone Guthrie wrote Mrs. Moore from Stratford, saying, "I feel sure that given a bit of time your many friends and sincere admirers will get the thing onto its feet again... No temporary reversal of fortune can alter the fact that you almost single-handed kept a lamp burning in the temple for many years... That is known to all the people whose gratitude and estimation you would truly value even if your life's work may to a myopic view appear just now to be in ruins. These ruins have been productive of [much] of what is significant in [Canadian] theatre..." The NPS moved to smaller quarters and continued until 1968, offering a variety

of courses including a special group for hard-of-hearing students. In 1965, at the age of 77, Mrs. Moore carried out what was perhaps the school's most ambitious project ever; she produced and directed a festival of ten original Canadian plays, running twenty performances with two casts per play.

During the 1950s, moved by a belief that theatre could be therapeutic, Mrs. Moore produced a series of plays in co-operation with the Canadian Mental Health Association. The plays were performed for home and school groups, church organizations and service clubs. At the invitation of the Ontario Hospital at Whitby, Mrs. Moore in 1955 and 1956 explored the use of drama as therapy. Costumes, scenery and properties were designed and made by the patients.

Dora Mavor Moore was born in Glasgow in 1888. She came to Toronto in 1892 when her father, James Mavor, was appointed head of the Department of Political Economy at the University of Toronto. Mavor, a Fabian socialist, was a friend of Beatrice and Sidney Webb and George Bernard Shaw. (The minister in Shaw's *Candida* is named James Mavor Morell.) Because of his political contact with William Butler Yeats and Peter Kropotkin, Professor Mavor was able to arrange for them to come to Toronto to address the students and faculty of the University; both men stayed with the Mavors. James Mavor had worked closely with Kropotkin and Count Leo Tolstoy in bringing the Doukhobours to Canada. On the walls of the small apartment where Mrs. Moore now lives hang autographed photographs of Yeats, Shaw and Tolstoy; she has a piece of birch bark autographed especially for her ("to Dodo dear") by Peter Kropotkin in 1897.

She attended Havergal College and Bishop Strachan School until she was twelve, when she and her brothers were taken to Europe by their mother. There she spent four years. "My father believed," she says, "that you shouldn't just visit a country to know about it. You should stay in it. So I went to eighteen different schools in five or six different countries. I can remember going through hell with other children my age." At age sixteen she returned to Canada and enrolled at the University of Toronto where, much to the distress of her father, she failed twice in a row."

Dora Mavor was saved from total despair, she says, by her beginning involvement with theatre. (She remembers seeing a number of productions as a child — particularly Pavlova dancing the dying swan at Massey Hall and a Ben Greet Players open-air performance of *A Midsummer Night's Dream* with the eighteen-year-old Sybil Thorndike as Hermia. In her first year at university she played the lead in a production of Shakespeare. "The only thing I'd ever been successful with in my whole life was this play," she says. "It was the only thing I'd ever been told was right.") During her second year at the University she worked as a volunteer at the Central Neighbourhood House in Toronto's Cabbagetown and directed a children's production of Maeterlinck's *The Bluebird*.

When she learned that she'd failed again at university she decided to enrol in the Margaret Eaton School of Literature and Expression. In 1911 she graduated from the Margaret Eaton School and won a scholarship to study at the Royal Academy of Dramatic Art in London. Dora Mavor was the first Canadian to graduate from the Royal Academy. While in Britain she spent a weekend at Yeats' home in Dublin, and he took her to see a performance at the Abbey Theatre. "Since then," she says, "I always had the idea that we could have a Canadian theatre just as they had an Irish theatre." In 1912 she joined the Colonial Theatre Stock Company in Ottawa. When the Company closed several weeks later, she went to New York, studied Shakespeare, and joined the Ben Greet Pastoral Players with whom she toured in *Everyman* and *She Stoops to Conquer*. She also played on Broadway with Doris Keane in Edward Sheldon's *Romance*.

At the beginning of the First World War, Dora Mavor returned to Canada, married Chaplain Francis Moore, and in 1916 went overseas with him. While in England she was the first Canadian to play a major role at the Old Vic — Viola in *Twelfth Night*. But despite her successes on the stage, she'd decided that she wanted to teach drama to children rather than to act; a commencement address in 1914 by Lawrence Irving, son of Sir Henry Irving, had convinced her of that. She quoted from Irving's address last year when she was awarded an Honorary Doctorate by the University of Toronto: "Every child is a theatre lover and every child is a born actor. I will not say that every child is born with the skill to act, but at least every child is born with the desire to act. [This desire springs] from the divine gift of dissatisfaction — from that quality of the human mind which

has been very well summed up in the phrase 'Happiness is where we are not.'"

When she returned to Toronto, Dora Moore began to devote more and more of her time to teaching and to directing — at St. Mildred's School and Windy Ridge School; in Forest Hill Village's Experimental Classes; for the YWCA and for the Eaton Girls' Clubs; for the Kingsway Players — wherever she could find interested people. In 1929 Mrs. Moore produced and directed an historical pageant at Massey Hall celebrating seventy-five years of the Anglican Church in Canada. Twenty-two parishes and five hundred people took part. (She produced a second religious pageant in 1950 — *The Burning Bush*, which celebrated seventy-five years of the Presbyterian Church in Canada.)

During the late 1930s Mrs. Moore directed the University Extension Players and the Hart House Touring Players. (She still has a copy of the bill submitted to Hart House for costumes for *Twelfth Night* — \$26.34.) In 1938 she started her own company, The Village Players, a group which began with five high school students who had come to ask her to coach them in Shakespeare. For four years all three companies, in co-operation with the Department of Education, toured high schools in Ontario with Shakespeare plays. A trio under the direction of Gladys Healey Willan toured with the companies; most of its music was arranged by Dr. Healey Willan.

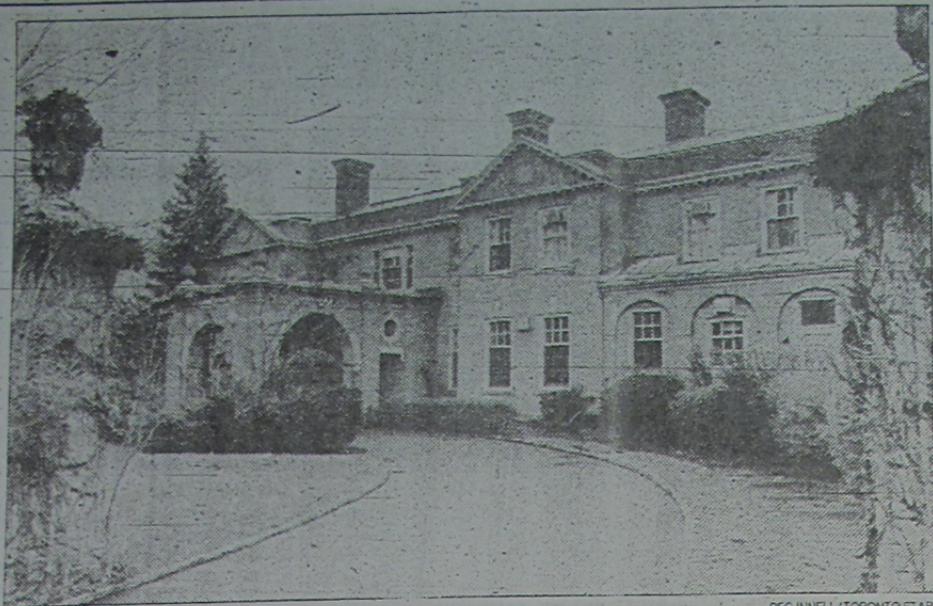
In the summer of 1942, Mrs. Moore and The Village Players opened a theatre in a barn behind her 140-year-old home on north Bathurst Street. The Barn Theatre, which seated eighty people (including those in the rafters), was lit with oil lamps. During the war years she produced a number of plays — some for performance in army camps and service canteens, some for presentation in the Barn Theatre. A number of new Canadian one-act plays were presented — Lister Sinclair's *Refugee*, Vincent Tovell's *Concerto in C Minor*, and Beryl McMillan's *Variation on a Theme* made up one programme in 1943. John Coulter's *The House in the Quiet Glen* was performed by The Village Players in 1944. And a number of writers whose work had not yet been seen in Canada were first presented in the Barn Theatre during and after the war — Lorca's *The Shoemaker's Prodigious Wife*, for example, directed by Vincent Tovell, and Brecht's *The Private Life of the Master Race*, directed by Frances Halpenny. By the end of the war Mrs. Moore's house and barn had become the focal point for theatre activity in Toronto.

This is the first year in more than fifty that Dora Mavor Moore hasn't taught or directed theatre. But as this is written she is still active, putting together an historical record of the NPS with the help of the Canada Council, keeping up with her more than a thousand former associates (by means of a card index), and continuing to fight for the kind of theatre and theatre community she believes in. She's particularly concerned now, for example, that the town of Stratford is permitting itself to turn into just another superficial tourist attraction and that much of what was charming about Stratford is being lost. In a sharply worded letter to the people of Stratford, published in *The Beacon-Herald* of August 8, 1971, she wrote, "Have [you] considered the possibility of killing the theatrical goose which laid the golden egg? ... take another look at your home town before you sell your birthright for a mess of pottage."

On October 12, 1971, the New Play Society legally ceased to exist, twenty-five years after its first production. At a banquet in Toronto this winter, two hundred and fifty of the NPS's theatrical progeny plan to meet to say good-bye to the New Play Society and to pay tribute to the woman who has been as important to the development of an indigenous Canadian theatre as Lady Gregory was to the development of the Irish theatre Mrs. Moore so admired. O

SOMERS, Florence A.

At Orleans, Mass., on June 18, 1977, Florence A. Somers, for some years the Director of The Margaret Eaton School and later on the staff of the School of Physical and Health Education of the University of Toronto.



Survivor's home: Once known as Bellevue, the house at 49 Clarendon Ave., near Casa Loma, was the home of Mrs. Josephine Burnside, eldest daughter of Timothy Eaton.

REG INNELL/TORONTO STAR

She survived the Lusitania

Just east of Casa Loma, on the brow of the hill overlooking the city, is a house that was once known as Bellevue. Ever since Toronto began, many of the richest and most famous families of this city have built homes along the top of this ridge. In 1866, there was a Victorian mansion on this site, but in 1928 it disappeared from view within a much larger and grander home, which was built for the eldest daughter of Timothy Eaton, Mrs. Josephine Burnside.

She was a somewhat reserved figure and might have remained one of the least known members of the Eaton family, but on May 7, 1915, she was on board the Lusitania when it was torpedoed and sunk off the coast of Ireland. Her story has become one of the legends of those who survived that awesome tragedy at sea. Of the 1,906 people on board, 1,198 died. Hundreds of them were American passengers and for years there were angry accusations in the American press about this "murder at sea." Historians are still arguing over what was the true story of the sinking of that great liner.

There were more than 100 Torontonians on board when she sank. Accompanying Mrs. Burnside were her daughter, Iris, and a companion, Mattie Waites, and four Eaton managers. Of that group only Mrs. Burnside survived. Her own account of what happened has never been published but is in the collection of the Eaton's archives which the family founded years ago to preserve a record of the history of the company and all who have been a part of its story.

Retail business

The founder of the company, Timothy Eaton, was born the son of an Irish farmer. He came to Canada in 1854 and settled, for a few years, in St. Marys, Ont., before moving to Toronto where in 1869 he opened a shop on Yonge St. that grew to become the largest retail business in the British Empire. His eldest daughter, Josephine, was born in 1865 when the family was still living in St. Marys.

When she was 26 her father made her a director of the company when he incorporated it in 1891 and soon afterwards she married T.D.M. Burnside. He was an Englishman who preferred the English country life and took his bride back with him to England. They had two children, a son, Alan, and a daughter, Iris, but the marriage proved unsuccessful and they agreed to separate.

Josephine Burnside returned to Toronto, but part of the agreement was that she would allow their

**DONALD JONES,
Historical
Toronto**



daughter to spend half of every year with her father in England. In 1915, Canada was at war with Germany and the family vainly tried to persuade her to cancel her annual trip across the Atlantic.

But Iris was a strong-willed girl and was determined to see her father. With some misgivings, Mrs. Burnside booked passage on the British Cunard Liner, the Lusitania, bound for Liverpool.

Upper decks

At 2:15 p.m. on the calm afternoon of May 7, 1915, when the ship was off the coast of Ireland, she was struck by a torpedo from the German submarine U20. There was a muffled explosion and almost immediately the ship began to list. Mrs. Burnside and Iris were in their staterooms and felt, rather than heard, the striking of the torpedo.

When shouting began in the corridors, they quickly made their way to the upper decks. By then, they could barely climb the sloping staircases. When they reached the top deck, one of her friends tried to get back to their cabin where they had left their lifebelts, but came back and said quietly that the cabin was under water. Because of the list of the ship, many of the lifeboats could not be lowered.

Mrs. Burnside and the rest stood together calmly hoping the ship would not sink. The next thing she remembered was a great wave and she and Iris, whose hand she had been holding, were thrown into the water. Mrs. Burnside felt as if she was being swept into a kind of whirlpool.

Then there seemed to be a second explosion and she was thrown back and up to the surface. Someone grabbed her hand and pulled her onto the top of an overturned lifeboat. She was so covered with oil and soot everyone who saw her thought she was one of the crew until someone noticed her jewelry.

When news of the disaster reached Toronto, the Eaton family sent wires to London to get someone to Queenstown on the south coast of Ireland where the survivors were being brought ashore and, much later, word came back that only Mrs.

Burnside in the group had survived. She was unhurt and often, afterwards, would retell the story of how the men had faced death so bravely "like the gentlemen they were."

As Lucy Martyn records in her book, Toronto, 100 Years of Grandeur, when Mrs. Burnside returned to Toronto, she renovated an old Victorian home on the hill and lived there until shortly before her death in 1943.

She willed much of her fine collection of period furniture that filled the house to the Royal Ontario Museum and made it possible for her home to be turned over to the Canadian Mothercraft Society which remained there until 1963. It was then bought by the Canadian Imperial Bank of Commerce, which has preserved all the Adam-like ceilings and marble fireplaces and reception rooms that Mrs. Burnside had added, and the house is now the centre for the bank's management training courses.

In 1973, the sinking of the Lusitania became front page news again when Colin Wilson, a correspondent for the Sunday Times, created an international sensation by publishing his findings that the ship had been sunk, not by the explosion of the torpedo, but by a second explosion caused by munitions secretly hidden on board.

Ship's cargo

In 1975, there was an angry rebuttal from Thomas Bailey, professor emeritus of American history and Capt. Paul Ryan, both of Stanford University, who published a book stating there had never been any "secret" munitions on board. Within days of the sinking, New York papers had published the complete ship's manifest listing nothing more controversial than some rifle ammunition and empty shrapnel cases.

But they did disclose far more damaging evidence. The captain of the Lusitania had been carrying secret orders to ram any enemy submarine and, though the ship was unarmed, by that disclosure, it "lost its innocence."

Their verdict, and perhaps the final judgment that can be made, was "The torpedoing of the Lusitania was unjustified because it contributed more to Germany's defeat than to victory. The act had a major effect in provoking the subsequent American entry into the war two years later. In the long run," they concluded, "Germany would have been better served if the proud liner and its 4,200 cases of rifle ammunition had reached Liverpool."

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New coin possible when Tito dies

By Robert Aaron

Despite his great popularity in Yugoslavia, President Josip Broz Tito does not appear on any of that country's circulating coins or banknotes. However, he has been portrayed on four commemorative coins since his rise to power at the end of World War II, and his long-expected death could give rise to one final memorial coin.

Yugoslavia's first commemorative coins were not issued until 50 years after the country was proclaimed in 1918. These coins did not mark the country's golden jubilee, but, instead, commemorated the 25th anniversary of the second session of the anti-Fascist council of the National Liberation of Yugoslavia. This council led to the establishment of a people's republic under Marshal Tito after the war.

Six precious metal coins were struck in 1968. Two of these were sterling silver and appeared in denominations of 20 and 50 dinars. The 50 dinars bears the imposing portrait of Tito on the obverse, and the Yugoslavian coat of arms consisting of six flaming torches on the reverse. The flames are surrounded by wheat sheaves bearing the date 29 XI 1943, and topped by a five-pointed star.

Four gold coins were issued in 1968, in denominations of 100, 200, 500 and 1,000 dinars. The 200 and 1,000 dinar pieces carry the same portrait of Tito which was used on the silver coin.

The other 1968 commemoratives show a view of the Bosnian citadel town of Jajce, with a group of stylized figures waving flags in the foreground.

Tito appears on one other coin of his country — a special silver 200 dinars issued in 1977 to mark his 85th birthday. This coin seems to have been struck for wide distribution within Yugoslavia, since the mintage was 500,000; compared with only 10,000 each for the 1968 commemoratives.

Although no announcement has been made, there would be ample precedent for a memorial coin honoring Tito. Other wartime leaders such as Churchill, Eisenhower and Roosevelt were honored on coins by their countries after their deaths, and Yugoslavia might want to follow suit.

Donald D. Paterson, designer of the Canadian 1980 polar bear silver dollar, has produced a folder telling the story of the Arctic territories coin and its design.

Each folder contains a hand-signed copy of Paterson's coin design, together with a booklet outlining how the coin was created and showing a number of preliminary sketches. There is also space for insertion of the coin itself.

Entitled Encore — How To Make a Dollar, the folder is similar to one Paterson produced in 1975 after he designed the Calgary centennial silver dollar.

The 1980 folder, including the autographed design, is available for \$10, or \$34 including a proof specimen of the coin. The 1980 folder, 1980 coin, and the 1975 folder without the coin are available as a package for \$42.

Orders may be sent to Silver Dollar Enterprises, 111 Railside Rd., Suite 302, Don Mills, Ont. M3A 1B2.

Coins



Commemorative: Tito shown on Yugoslavian gold and silver coins struck in 1968.

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Hints for playing rubber bridge



**TED HORNING
Canadian Bridge**

Question: After taking a course, I immediately started playing duplicate bridge. Lately, I have played a few games of rubber bridge and have no idea of some of the strategies that differ. Would you explain them?

Answer: Before listing any specifics, the primary difference between the two varieties is in scoring. Rubber bridge has continuous scoring so one hand can be influenced by the state of the rubber (e.g. the opposition is vulnerable with a 60 partial). Duplicate bridge deals with each hand separately so the result on one hand has nothing to do with any other. It is this scoring variation which creates most of the differences in strategy.

(1) Be aware of the score. In duplicate, the only relevant item is the vulnerability. In rubber bridge, it is a grave error to bid to three spades and go down one when your side has a 40 partial. In fact, the existence of a part score changes the nature of bids. Over-bidding game (including the partial) generally implies slam interest.

(2) Look for the safest contract. The comparison scoring of duplicate forces a player to look for the higher trick score of no trump and major suit contracts. In rubber bridge, the objective is to win the rubber and a minor suit contract is more acceptable if it is safer.

(3) Beware of sacrifice bidding. When only one hand is involved, a sacrifice may be good strategy. In rubber bridge, conceding a penalty to the opponents may only be adding more points to the size of the rubber. For example, if the opponents are vulnerable and your side is not, there is a 3-1 chance they will win the rubber.

(4) No close doubles. Close doubles are quite acceptable at duplicate bridge in some competitive situations. In rubber bridge, the cost of a backfire is much greater. As a general principle, don't double in rubber bridge unless you are anticipating a two trick set.

(5) Ensure the contract. This is one of the major differences in the two games. In rubber bridge, the largest

scoring element is the bonus for winning the rubber. The value of an over-trick is minimal compared to that and the greatest concern should be to make any contract you are in. Because of this, safety plays abound in rubber bridge but are considered less acceptable in duplicate.

(6) Honors count in rubber bridge. In rubber bridge, holding all five top cards in the trump suit in one hand earns a 150 point bonus, four of the top five trump cards gets a 100 point bonus, while holding all four aces in no trump earns 150 points in honors. These bonuses do not exist in duplicate bridge so do not influence the score. In rubber bridge, as long as safety is still present, the contract may be different to obtain the honor bonus.

Questions on bridge problems can be sent to Ted Horning, The Toronto Star, Room 295, One Yonge St., Toronto, M5E 1E8. Not every question can be answered but all will be considered. Personal replies cannot be guaranteed.

Checkers

By Fred Kendall

First, because it totally abandons the centre, and, second, because its future manoeuvrability (in 13-17) is just half that allotted to the remaining pieces.

gain the piece with equality.

— This looks very dangerous, but is here the best, as the first side is unable to attack with

Four wines that may give you '10'



FRANK BALDOCK

Wine

For a mere \$3.40, it is a well-balanced red wine that makes a sumptuous meal a mini-feast.

The strong attraction of this wine is in the lovely bouquet and it should be uncorked an hour ahead of time to help it open up fully.

From France's Loire Valley, home

Two items of good cheer for fans of Inniskillin Wines which do not arrive in large amounts on the LCBO shelves and seldom remain long.

President Don Ziraldo has just opened an Inniskillin Wine boutique on the concourse level of First Canadian Place — in the food market area next to A. E. Price's gourmet foods. The phone number is 363-7626.

The second piece of good news is the release of the 1978 Inniskillin Vin Nouveau, a superior vintage with a marvellous perfume and fruity flavor.

Vin Nouveau, now down to \$3.95, is widely available and new limited editions such as the Riesling, Chardonnay and Millot-Chamburein, can be obtained at the winery in Niagara-on-the-



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